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The Music of the Modern World

EXPLAINED AND ILLUSTRATED FOR
AMERICAN READERS.



I. EACH part contains twenty pages, twelve filled with music and eight with literary matter. The music and the text are paged independently, so that the music may be kept by itself at the convenience of the owner.

II. Each part contains one Goupil photogravure, one Goupil typogravure in colours, one full-page typogravure in black, and many typogravures and ornamental designs in the text. The photogravure alone would retail for many times the cost per part.

III. The photogravures, coloured typogravures, and the typogravures in black, which illustrate both text and music, are usually reproductions of celebrated paintings by eminent modern masters, such as Meissonier, Constant, Vibert, and Manet. The German subjects have been supplied by the house of Franz Hanfstaengl, which commands all the resources of Germany; while Messrs. Bousod, Valadon & Co. draw upon France, England, and other European countries. Thus the book is really the MUSIC OF THE MODERN WORLD, illustrated by the painters of the modern world.

IV. The book is also illustrated by authentic pictures of the musicians referred to in the text, many of them made expressly for this work; it therefore contains a gallery of portraits of the great musicians of modern times.

V. Many pages are enriched with decorative designs by famous artists. The music is ornamented by pictures illustrating the poetical

feelings suggested by the composer—a unique feature. The plan will prove very helpful in the study of musical expression.

VI. The literary matter is all original, and has been obtained from the highest authorities on the subjects discussed. Combined, these valuable articles fulfil the plan of the book, which is to give a bird's-eye view of modern music. The history has been written by eminent and authoritative American musical critics, including Messrs. Krehbiel of the *New York Tribune*, Louis Elson, Henry Finck of the *New York Evening Post*, Nym Crinkle of *The World*, Max Maretzek, the veteran impresario, and F. A. Schwab, well known as critic and manager. The biographical matter has been furnished by the musicians themselves; the musical criticism by famous interpretative musicians. Thus Tamagno writes of Italian Opera, Van der Stücken of Male Chorus, Max Alvary of Wagner, Maurel of Verdi, Clara Louise Kellogg of Patti, Arthur Friedheim of Liszt, Lili Lehman of German Opera, Anton Seidl of Conducting Orchestra, etc. The history of the wind instruments of the orchestra was written by William Adams Brown, and illustrated from the instruments in his own superb collection at the Metropolitan Museum. Everybody would like to know the origin of the queer-looking instruments in the orchestra, and what their musical value is, and this information is supplied in simple and lucid language.

VII. The criticism and history are not dry compendiums of information; they deal with the motions and forces which have created and fashioned our various forms of music, and are designed to help the reader to be musical by making him understand that music is no accident, but a part of human life which goes on creating its own forms as the race grows, matures, and is modified by circumstances. The history affords a clear idea of the development of modern music.

VIII. The conversations with great artists afford the same clew to the forces at work in the development of interpretative music. Tamagno, Maurel, Eames Story, Leschetizky, Brahms, and other musical stars have expressed their artistic opinions in these pages.

IX. The piano pieces have been fingered and edited by Bernard Boekelman, Director of Music at Miss Porter's School at Farmington, Conn., probably the most expert fingerer in America. He has invented a system of phrasing especially for this work, by which the composer's meaning is evident at a glance, thus making the music ready for private study without a teacher.

X. Each part contains more choice music than can be purchased in separate form for a dollar. Many of the pieces retail for more than a dollar each. Many now appear separate from the score for the first time. There are over a hundred pieces in the collection.

XI. All the vocal music is fitted with good English words. Every translation is newly made for this work. Where the original words of operatic melodies, beautiful in themselves, were untranslatable, or meaningless because out of relation to the dramatic action, fresh English words have been set, which bring out with new force the perfection and beauty of these lyric gems. The idea is to sing beautiful words which have poetical meaning. These words are either selected from our choicest English poetry, or are original, and written for this book by well-known *litterati*.

XII. Scattered through the domain of instrumental music are many lyric melodies of great beauty. A number of these have been fitted to words of a devotional character, and offer a series of superb hymns copyrighted by D. APPLETON & Co., and not obtainable elsewhere. These melodies are very satisfactory when played on cabinet organs.

XIII. Comparatively little of the music in this work is in common circulation. While many very beautiful pieces have been chosen because they are beautiful, most of the selections are rare in America, either because they have never before been translated, or because they have not been circulated by American teachers. All the music is full of melody; very little of it is difficult, and in its present form each piece is protected by copyright. The collection represents the choicest gems of the music of the modern world.

XIV. Each of the first twelve numbers contains one piano lesson. These chapters have been written expressly for this book by twelve of the most famous teachers in America, men whose lessons are at least five dollars each, and whose instruction can not always be obtained at any price. The following eminent musicians are represented in these unique and most useful lessons : Rafael Joseffy, William Mason, S. B. Mills, Alberto Jonas of Ann Arbor, Morris Bowman of Vassar College, William Sherwood, B. J. Lang, Xaver Scharwenka, and Bernard Boekelman, with whom arrangements have been made for the use of a number from his patented edition of *Bach in Colours*, which, by a method as ingenious as beautiful, explains the construction of music written in several parts. This valuable invention has received the indorsement of the greatest musicians of Europe and America. An explanatory lesson appears with the fugue.

XV. The last twelve numbers of the work will contain twelve suggestive articles on vocal study, obtained from the highest authorities of the world. Victor Maurel, Mlle. Melba, Marchesi of Paris, Sbriglia, Wm. Shakespeare of London, Stockhausen of Germany, and other teachers of equal weight will furnish these chapters.

CONDITIONS OF PUBLICATION.

THE MUSIC OF THE MODERN WORLD will be published in twenty-five parts. The price of each part will be ONE DOLLAR.

Two parts will be issued monthly, with the exception of the last month, when three will be published.

No order will be accepted for less than the complete work ; but, if desired, it can be delivered to subscribers at the rate of one part per month.

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NOTE.—The right to advance the price to new subscribers is reserved by the publishers.

